THE REVEILLE

DEVOTED TO THE BANJO MANDOLIN & GUITAR

VOL. II. Single Copies 10 Cts. SAN FRANCISCO, CAL., JULY-AUGUST, 1899. No. 4.

A. A. FARLAND

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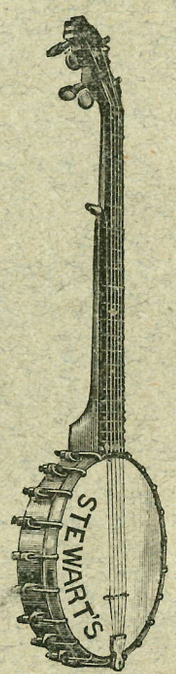

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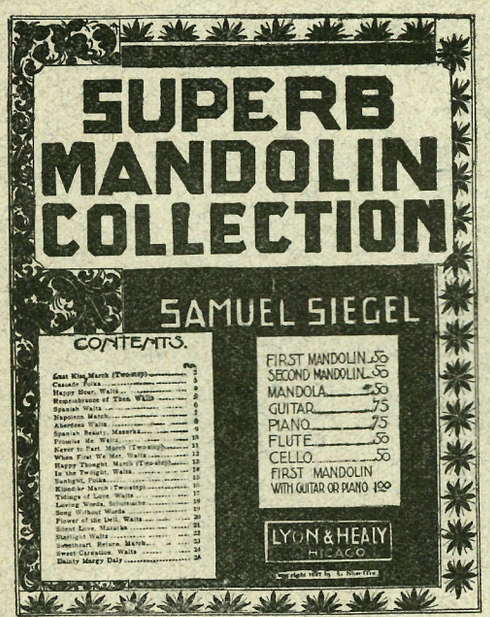

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The Reveille

A Journal published bi-monthly in the interest of the Banjo, Mandolin and Guitar by

PROF. CHAS. F. GRAEBER, Editor & Publisher

634 Post St., San Francisco, Cal.

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$1 00 per inch, each insertion. Special rates for space over five inches and on long term contracts. Teachers' cards, two lines, $1.00 per year. . . . .

We shall be pleased to chronicle matters of interest pertaining to the Banjo, Mandolin and Guitar, and items of musical intelligence will be welcomed from every source, and we will esteem it an especial favor if we receive marked copies of local papers containing reports of concerts, entertainments, etc., where the above instruments are represented.

JULY—AUGUST, 1899.

Broad Hints.

It is really amusing to hear the definitions of some of the music teachers on "The Knowledge of Music." A large number of them will take up their favorite instruments and go over certain chords or runs and then exclaim with enthusiasm "beautiful harmony, known only to me." When requested to give their definition in words they will relate certain traits in the lives of the old masters, and the peculiar characteristics that made them so great a musician, and end by saying "all who could learn these characteristics would be great musicians." Others would describe their appearance, how he wore his hair, how he looked out of his eyes, etc , etc., and would recommend the pupil "to read the lines of the old masters and the great composers" which would make them great musicians too.

After knowing these facts it is not astonishing that the prevailing custom of learning to play pieces without knowing the music of that piece. However, a great many wants to know the music as well as how to play it, but they have "a time" in arriving at what is necessary and how to start. The teachers who teach pieces will discourage the idea of knowing the music and would exclaim, "Why, even I, with all my experience, do not know all the music I play." There are many ways by which the so-called music-teacher endeavors to divert the attention of the pupil from the real knowledge of music, and it would take up too much space to relate them here, but all pupils who learn pieces and not music will have to go to some one who knows music when they want to learn a new piece, when, if they had learned music they could learn it themselves from the notes etc. of the piece. Music is easily learned if you go the right way about it. A pupil does not learn everything in school. What does he learn? He learns one way of speaking it, the ways and means of knowing. Then he goes on learning all the time and everywhere Here's a few broad hints about the knowledge of music: It is universally conceded that music is sound or sounds, and sounds are produced by vibrations, either by currents of air or by strokes. Sounds cannot be copied or printed on paper, but there are seven characters representing the variable length of sounds that can be copied on paper, and they are called notes. Where the sound is omitted there are seven rests to correspond with the notes. The notes are written on a staff of parallel lines and spaces with clefs at the beginning. (There are several clefs used in certain arrangements for certain instruments so as to avoid a large number of ledger lines.) Two clefs are in common use, the Bass or F clef—the lowest and the Treble or G clef—the highest. When the notes are written on the staff and are governed by clef they are christened or named after the first seven letters of the alphabet. In dividing the notes into equal parts on the staff, the time, or quantity, or recurring stress of accent is located by a vertical line drawn across the staff, called a bar. The time is known by the fraction after the clef $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, etc. To make it convenient the scales or keys are introduced with their signatures. A scale can be formed on each of the seven letters; and elevate or sharp each of the seven letters and form a scale; and depress or flat each of the seven letters and form a scale. The study of the scale is a fine study, learning the uniformity of the different major scales and the diversity of the minor scales; including the intervals of the different scales; finding minor intervals in major scales and major intervals in minor scales, and see the difference between the two; forming and constructing chords and succession of sounds either in melody or harmony. Every melody is made up of scale sounds, as well as every chord. So it can readily be seen that the scale sounds govern, in a great degree, the construction of music. They are easily learned. In learning the scale attach the figure to the letter marking the degree of that scale. In investigating the construction of melody it will be found that it is a succession of single sounds, while in harmony it is a succession of combined sounds. An idea can be expressed in the characters representing sounds as well as by words, and if the use or how to employ the characters is taught instead of simply teaching how to play pieces there would be more originality in compositions.

Knowledge should go before execution—knowledge first, execution second. Let the execution conform to knowledge and universal principles governing the construction of music, and finally knowledge is a resource to call into action when needed.

D MINOR.

Sherman, Clay & Co. Secure the Valuable Steuart & Bauer Agency. And Indeed it is no Wonder!

The firm of Sherman, Clay & Co., is one of which all Pacific Coast music people may well feel proud, and to say that a new agency has been accepted by them is to say that the business to be done in their territory in that particular line will be a success beyond a peradventure, and the manufacturer is to be congratulated.

Sherman, Clay & Co. — their organization — their business methods — their wares—their tireless energy and boundless enterprise are always a source of wonderment to the writer who so admires this business house for the system, the evident attention to detail, the managerical ability which is evidenced on all sides by their concern. A visit to the upper floor of their building would result in a gigantic surprise to thousands of their customers who have never penetrated farther than the sheet music department on the first floor. However, we did not indite this article as a mighty paean to the many commendable qualities of Messrs. Sherman, Clay & Co., but rather to refer to our old friend S. S. Stewart and his partner, Geo. Bauer, the famous Banjo, Guitar and Mandolin makers, whose instruments are such a boon to all conscientious teachers and aspiring amateurs, for among the dozens and hundreds of instrument makers, whose wares we see lauded in advertisements, there are so very few real musical instrument makers as to make us appreciate all the more such peerless wares as the L. B. Stewart Banjo and Geo. Bauer Mandolin and Guitar.

The following is copied from a recent issue of the *Music Trader* the leading New York City trade journal:

STEWART & BAUER.

They Have Just Made an Important Deal, Whereby Sherman, Clay & Co. Will Handle Their Goods on the Pacific Coast.

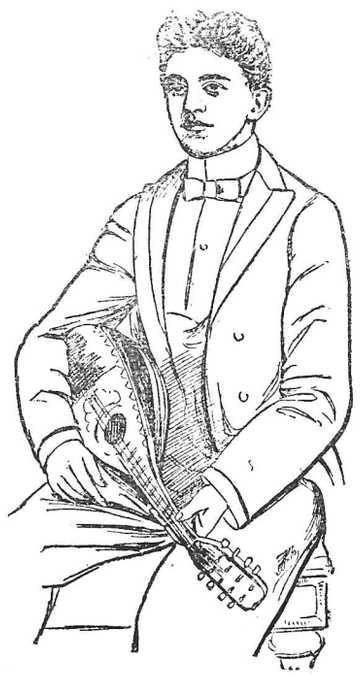
The foreign trade with the S. S. Stewart Banjos and the George Bauer Mandolins and Guitars has been exceedingly large, and not a week passes that a good sized shipment is not made to Europe. This all comes through the reputation these instruments have made for themselves across the water, which reputation is growing larger all the time. Stewart & Bauer have just made arrangements with Mr. Geissler, of the firm of Sherman, Clay & Co., of San Francisco, Cal., whereby the latter firm will handle the former's instruments on the Pacific coast, or in the territory west of the Rocky Mountains. They will also handle their Monogram Banjos, Mandolins and Guitars for teachers and amateurs' use, and their S. S. Stewart Banjo and George Bauer Mandolin and Guitar for professional use. This deal was consummated last week, and rumor has it that it is one of the largest deals ever made in high-grade banjos, mandolins and guitars for professional use. Of course there have been large deals made with instruments of this kind, but this is said to be the largest and most important. The order left by Mr. Geissler embraces their full line, namely, Monogram Banjos, Mandolins and Guitars, and their S. S. Stewart Banjos and George Bauer Mandolins and Guitars. This line of instruments together with the Steinway Piano, Estey Organ, the Regina Music Box and other leading specialties which Sherman & Clay control in the territory west of the Rocky Mountains, gives them a line of goods to supply their trade second to none.

It was a wise and important move made by Stewart & Bauer when they made the arrangement mentioned above, especially when one takes into consideration the standing of the house which they made the deal with, for the firm of Sherman, Clay & Co. is unquestionable the leading house of its kind on the Pacific Coast, and that the Stewart & Bauer instruments will be well taken care of in their hands goes without question. Then again, Sherman, Clay & Co. will have in the Stewart & Bauer instruments a first-class addition to their already extensive line of attractive goods, which will surely create a demand for themselves, and with the able assistance of their pushing tactics great things may be looked for in the progress of the Stewart & Bauer instruments on the Pacific coast.

The graduates of the Sacred Heart College gave a very fine entertainment and social, in Union Square Hall, Post street, Wednesday evening, June 7th, on which occasion Prof. Graeber's Mandolin Orchestra rendered some very fine music. The class made a grand appearance when the curtain was raised, all being in evening dress, and they not only surprised the audience by their appearance but by their playing as well, on which occasion they outdid themselves.

A Musician's View.

S. Siegel, mandolin virtuoso, advances that instrument. He thinks as it becomes better understood, it will win for itself a place in the affections of the musical public. Patrons of Cook's theatre have been delighted and interested this week in the performances of Samuel Siegel, the violin virtuoso, who is able to do more with a simple little instrument than many musicians do with an entire orchestra. There is the touch of genius in his handling of the instrument, and the arrangement of the compositions, and his method of execution, awaken in the audience a



SAMUEL SIEGEL.

belief that the mandolin has heretofore, been an unappreciated instrument.

Mr. Siegel has faith in that little instrument. He believes it has a future, greater than the past of the banjo and the guitar, and he thinks its lack of popularity is largely due to the unfamiliarity of musicians with it.

He handled his mandolin caressingly, yesterday, as he talked with a reporter from *The Post Express*. He talked of its beauties, of the tone and melody, the harmonies, and all of the real music that could be won from it if the student only took it up in the right way.

"The mandolin," he said, "is practically a new instrument in this country. It is better known in Spain and Italy, but in America, I should say that it had not been in general use, more than twenty years. At the beginning it was not popular, and there are not a great many really good performers. Not more than a half dozen in the world. It isn't right that this should be so, for there is no other instrument that will give back so much for the study and attention given to it. It has a greater value than the banjo and the guitar, but not quite so great, I think, as the violin. It is not a common instrument. Lately though, the public is thinking more about it, for I understand that one of the houses where mandolins are made exclusively is running night and day to keep up with its orders."

When asked about the arrangements of the compositions which he gives in this week's performances, Mr. Siegel said they were all his own.

"I've written a great deal of music," he said, "for different instruments, but I am most interested in arrangements for the mandolin. In a mixed audience, such as comes to a theater for light enterta nment, it is impossible to give the selections that are arranged simply with a view to bringing out all of the tone shadings of the mandolin. Such an audience wants something light and entertaining, and it wouldn't be fair to bore them with a musician's hobbies. But I am going to Europe this year, about September, and I think I can show the musicians there some new things on the mandolin. There are possibilities in the mandolin—so many—and no one has ever dignified it with the study and thought necessary to bring out all of its beauties."

The arrangement of "Nearer My God to Thee," which has been so well received by patrons of Cook's this week, is one of Mr. Siegel's own. To a person who has heard the average mandolin strumming, of a not over particular amateur, the composition is a revelation.

The Howard Brothers, banjoists, two San Francisco boys left for Chicago last Tuesday, June 20th, to fulfill an engagement on the Orpheum circuit of three weeks, at Chicago, St. Louis and Kansas City.

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by A. A. FARLAND.

Tune Banjo to D.

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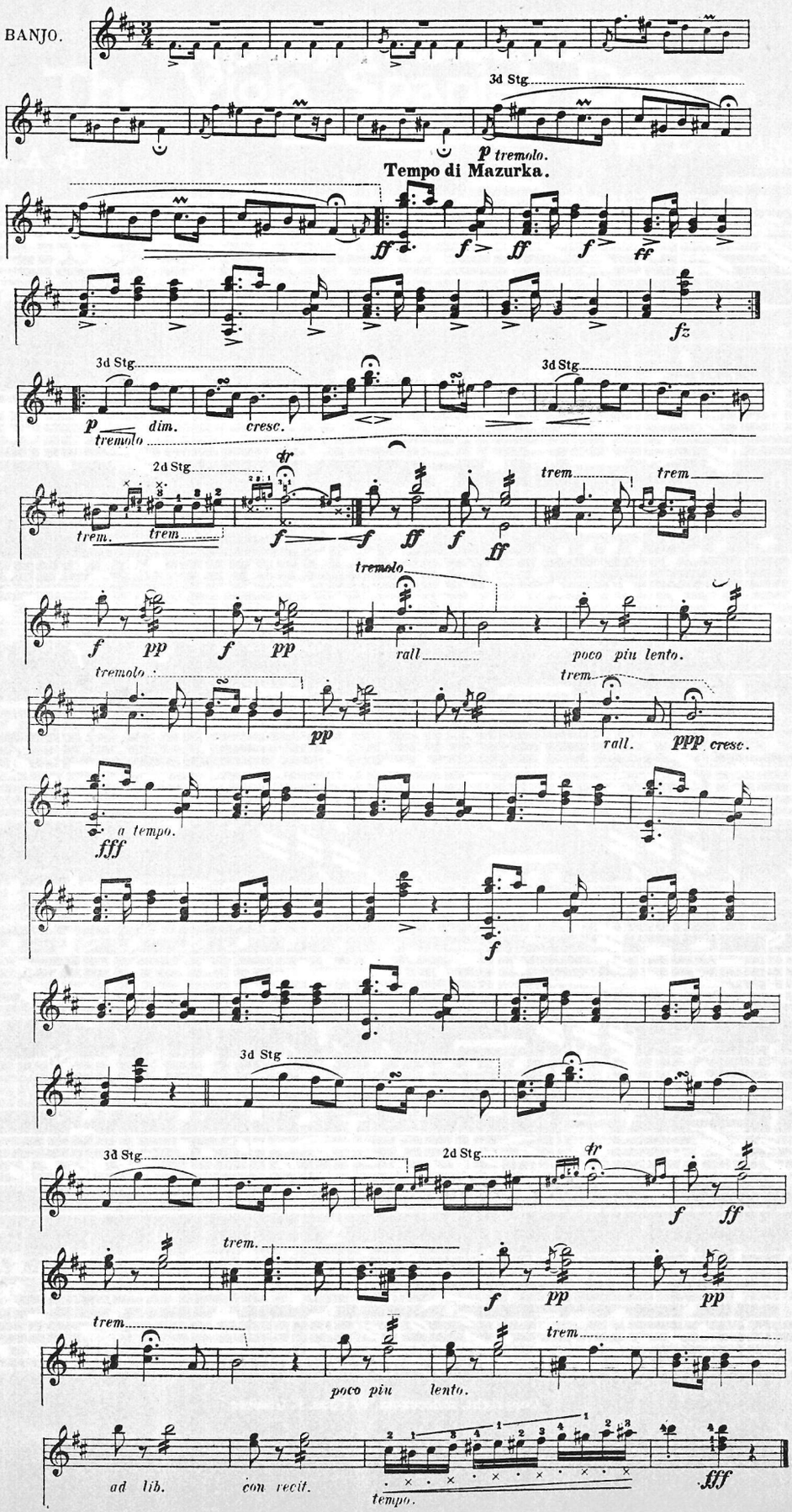
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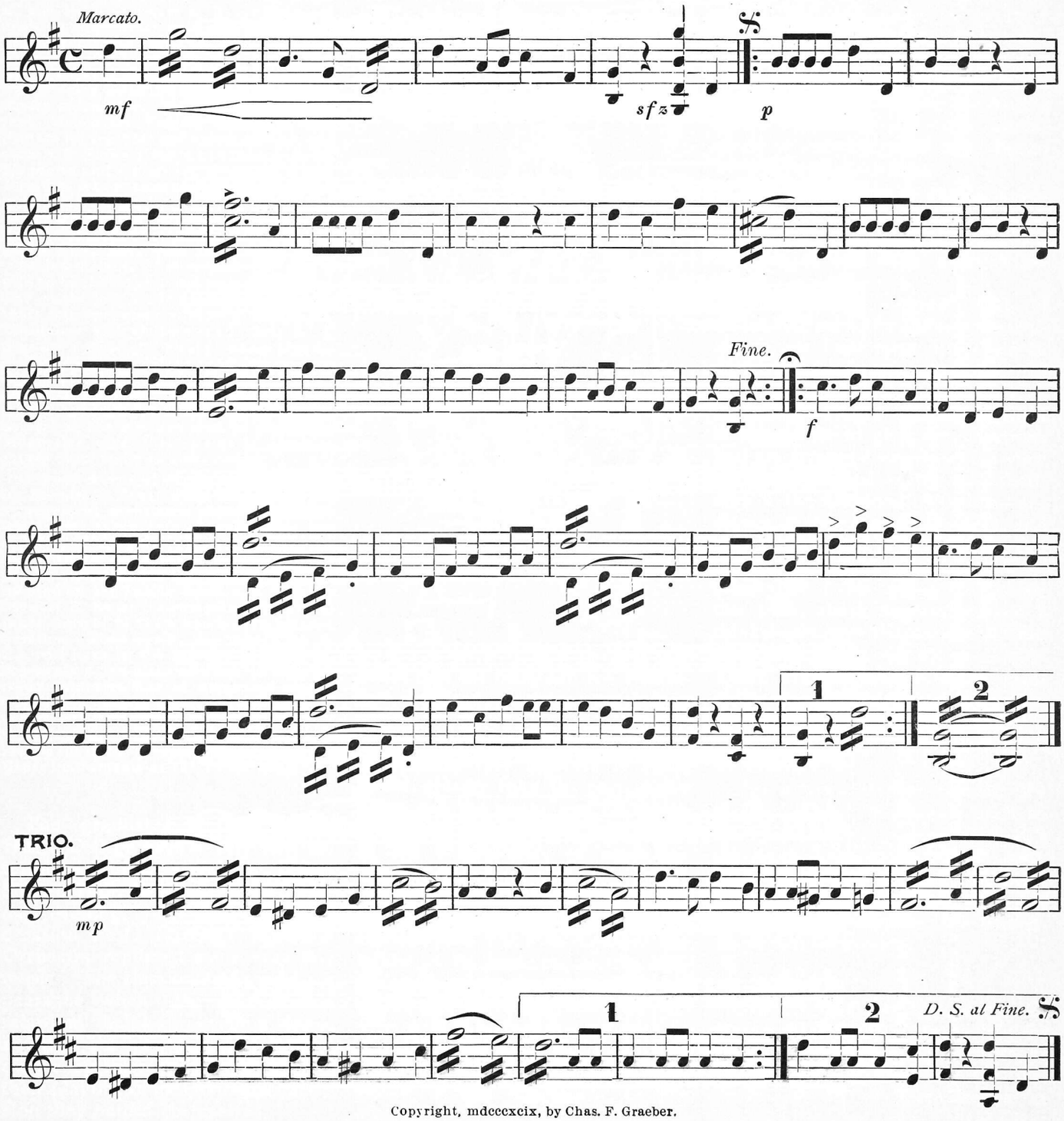
This piece makes a splendid concert number with piano accompaniment, and has been played by Mr. Farland in all parts of the country with great success.

Price, complete for Banjo and Piano, 60c. For sale at this office, or at Sherman & Clay's, Cor. Sutter and Kearny Sts., San Francisco, Cal.

Ursula March.

MANDOLIN SOLO. By A. J. TICKNER.

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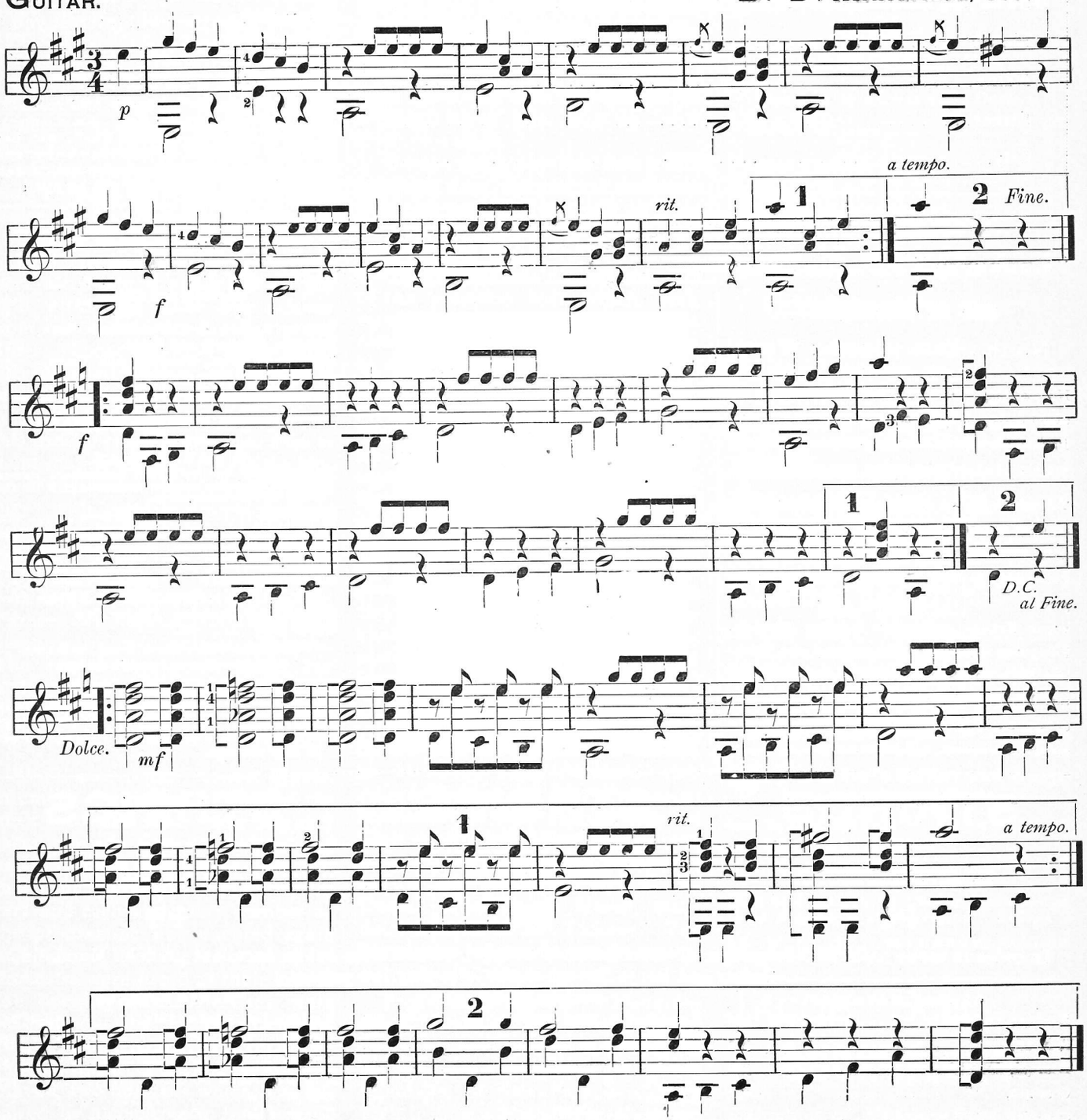
The Viola Spanish Dance.

GUITAR.

By D. MANSFIELD, OP. 123.

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B or 1st, Gut, good quality	5 for	25c
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E or 3d, " "	5 "	25c
A or 4th, wound on Silk	5 "	25c
E or 5th, gut	5 "	25c
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Banjo Recital.

Mr. Alfred A. Farland, the celebrated player upon, the banjo, was heard in recital last evening at Y. M. C. A. Hall. His programme was as follows:

Allegro Vivace, from Overture to "William Tell," Rossini; Serenata, Moskowski; Rondo, "La Matinee," Dussek; Variations, "My Old Kentucky Home," Farland; Polonaise, from String Trio, Op. 8, Beethoven; Cradle Song, Hauser; Elfentanz, Popper; Intermission; Overture to "Italian in Algiers," Rossini; Manzanillo (Mexican Dance), Robyn; Menuet al'Antique, Paderewiski; La Preciosa, Weber-De Beriot; "Tripping Through the Meadow," Farland; Valse, Op. 69, No. 1, Chopin; Grande Polonaise Brilliante, Wieniawski.

In the performance of these numbers Mr. Farland exhibited all the skill which has made him famous from one end of the country to the other. Those who have never heard this remarkable artist can form little idea of the latent possibilities of the banjo. Mr. Farland extracts from this usually cheap and vulgar instrument sounds that fairly rival the violin or the piano. Aside from this he plays with great sentiment and expression, while his technical ability can be called nothing short of phenomenal.

A large audience listened to Mr. Farland last night, and testified their pleasure by the warmest applause. The recital was given under the management of H. E. LeValley, the well-known local banjo player and teacher.—*Providence Journal.*

Well, our eighth Annual Entertainment and Social was one of the most successful affairs that has ever taken place in San Francisco. We had the most fashionable audience that ever attended a mandolin concert and each and every number on the programme was encored again and again. Mr. Mearn's excellent orchestra were heard at their best in the opening number. They were followed by the entire Mandolin, Banjo and Guitar Class, including the orchestra. The Mandolin Class played two numbers which was followed by a comic song by Thos. G. Eggert. Then came the Guitar Class, which was a little weak, this being their first time in public, yet not at all discouraging. Then came a zither duet by Prof. and Mrs. Emil Bachman, Hapsburg March and Poet and Peasant. After which came Mr. Louis Fininger in some of his amusing specialties. Mr. Fininger was compelled to respond to four encores. After that came the Banjo Class, which had to respond to an encore. Then a banjo duet by Prof. Graeber and pupil David B. Torres, and to close the entertainment the entire class played again, and was obliged to respond to three encores, after which the floor was cleared for dancing, which was kept up until after 12 o'clock.

We can safely say that this entertainment drew the largest audience that ever gathered in a hall to hear a mandolin concert. On all sides we hear nothing but praise of the way the programme was carried out, and of the precision with which each number was rendered. It must be remembered that when from seventy to eighty pupils endeavor to play together they all have to keep their wits about them, and to keep such a large class under perfect control is no easy matter. Each and every member deserves credit for the part they took in bringing the concert to such a successful issue. One thing which was very noticeable was the number of teachers who were present. Although they did not stay to dance, it is gratifying to know that they were there. Concerts give them some very good ideas.

The pupils of the Alameda High School gave a very pleasant concert at Harmony Hall, Alameda, Cal. Alfred Tickner, of San Francisco, instructor of the Apollo Musical Club, of Alameda, gave several excellent banjo solos, being accompanied on the piano by Mrs. C. A. Davis. The Ursula March, mandolin solo, is by Mr. Tickner. Try it and pass judgment upon its merits.

Prof. Chas. F. Graeber's Mandolin Class played at an entertainment given by the Ladies' Auxiliary of the National Association of Master Plumbers, of San Francisco, May 10th, in Social Hall, O'Farrell street. The class acquitted themselves very creditably, playing several selections in perfect time and harmony.

Prof. Chas. F. Graeber rendered several very choice banjo solos at the opening of the new Fire Engine House, on Tenth Avenue, Sunset District, Monday evening, June 15th.

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—BY—

A. C. BROCKMEYER

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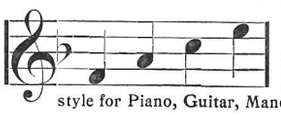

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Mr. Farland's Banjo Recital.

One of the richest musical treats that Halifax ever enjoyed was provided at Orpheus Hall, last night, through the enterprise of R. P. Greenwood and Professor E. McQuarrie, who brought to this city A. Farland, the banjo virtuoso. Those who heard him now know what banjo playing really is. Both popular and classic selections found a master exponent in Mr. Farland. He made his banjo fairly sing, and it is safe to say that never before was such almost absolute silence obtained as the player secured when the audience listened so closely to get every note of the softest passages. The variations of the "Old Kentucky Home" and "Auld Lang Syne," and the rendering of a part of the Overture to "William Tell" were among the gems of a fine programme. The Halifax Mandolin and Guitar Club opened the programme with a creditable number.

Choppers Friendship Club, No. 1.

SAN FRANCISCO, May 31st, 1899.

Mr. Chas. Graeber.

DEAR SIR: The "Choppers Friendship Club" wish to thank you and your Club for the delightful manner in which you entertained those present at our entertainment, before Golden Gate Camp, on the evening of May 22d. The music was something grand. The Choppers Friendshlp Club enjoyed it immensely. Again thanking you,

I remain yours respectfully,

F. K. TUTER, JR.,
Secretary.

Wm. Graeber of Newark, N. J., writes, don't expect a long letter as it is 92 in the shade here. My pupils spent May 21st at Garwood, N. J. They had a very fine time. Took dinner at the Oakland House, and got home after 9 o'clock.

The Newark Zither Society had their annual summer's outing on Decoration Day, at Boynton Beach. Bowling, dancing and boating were indulged in. All had their fortunes told by an electric machine; they all are going to be very wealthy, some day—so the machine said—and, as all are to have large families, they will need all their wealth.

In another wrapper I sent you two of my own compositions. Try them and see how you like them.

The following publications may be had at our office upon receipt of price:

Mariposa March (a great banjo solo), by Chas. F. Graeber	$ 30
Alameda Mazurka (banjo), by Chas. F. Graeber	10
Hawaiian Reverie (mandolin), by Chas. F. Graeber	30
Hawaiian Lullaby (mandolin), by Chas. F. Graeber	30
Eschscholtzia (Cal. Poppy), (guitar solo), by R. J. Carpenter	30
La Paloma (guitar solo), arr. by L. B. Douglass	30
Waltz, The Reveille (banjo solo), by C. H. O'Connell	30
Pretty Brown Eyes, Song and Dance (banjo solo), by Chas. H. O'Connell	30

The banjo solo in this issue, Wieniawski's 2d Mazurka, arranged by A. A. Farland, is a neat solo—not too difficult—and will make a hit wherever played. This solo can be had with piano accompaniment, at our office upon receipt of price—60 cents—or at Sherman & Clay's Music Store, cor. Kearny and Sutter streets, San Francisco, Cal. Banjo players, keep up to date, and get it at once.

Write to this office concerning a date with the world's greatest banjoist, A. A. Farland, who is coming West in the spring. Don't wait until it is too late. Also about date with the greatest mandolinist in the world, Valentine Abt, who intends to make a visit out West next fall.

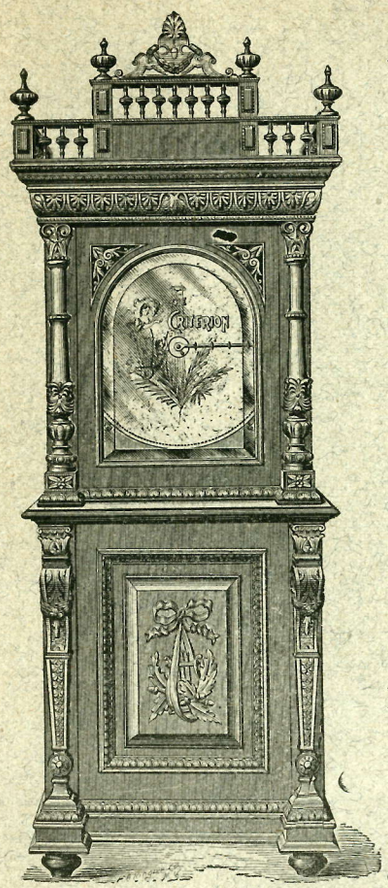
From Arling Shaeffer, the celebrated guitarist and publisher, we have received three transcriptions for the mandolin, from the pen of S. S. Weeks, and we do not hesitate to recommend them as the best we have seen. Grand Fantasie (Rock of Ages) full harmony; Fantastic Dance; Il Trovatore. These are exceptionally fine for mandolin solo work. A trial will convince you what we say is true. Address Lyon & Healy, Chicago, Ill.

On Wednesday, May 24th, Prof. Louis Merki, assisted by some excellent talent and the Mandolinata Club, of which he is director, gave a very creditable concert and dance at Union Square Hall, San Francisco. We are happy to note that the teachers throughout California are beginning to realize the benefit which may be derived from these little socials, and they agree that it helps to keep their names before the public. The only drawback is the tendency of all the teachers, in San Francisco, to give their concerts at the same time. All teachers or directors of clubs should have a certain time each year to give their recitals, so that other teachers would not give theirs on or near the same date. We notice that each recital brings forth a larger audience who note the progress of each club. In and around San Francisco there are quite a number of clubs of from five to eighty players, and if each club were to give a concert at certain intervals it would help to create a large demand for the instruments used.

The pupils of Prof. J. F. Moore, of San Francisco, spent Sunday, June 25th, at Mill Valley, giving a picnic, which was greatly enjoyed by all present.

Prof. Graeber's great Mandolin, Banjo and Guitar Orchestra played for a charitable entertainment on June 29th, in Y. M. C. A. Hall, San Francisco, being installed as orchestra for the evening. The event was a benefit for the Eureka Society for the Protection of Children. It was a grand concert and was witnessed by a large audience. Admission was 50c and $1.00.

An entertainment was given by Co. K, League of the Cross Cadets, in St. Paul's Hall, 29th and Church streets, on which occasion Prof. Graeber's Mandolin Orchestra played a number of selections.



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The following Compositions and Arrangements by A. A. Farland are published in sheet form:

Banjo Solos with Piano Accompaniment. Gypsy Rondo, $1.00. Variations on My Old Kentucky Home, $1.00. Schubert's Serenade, 75c. Wieniawski's 2d Mazurka, 60c. Hauser's Wiegenlied (Cradle Song), 50c. Paderewski's Minuet a l'Antique, $1.00.
Banjo Solo or Duet. Popper's Gavotte No. 2, 60c.
Banjo Solo. Tripping Thro' the Meadow Schottische, 35c.
Banjo, Mandolin and Guitar Club. The Dandy Fifth Quickstep, six parts, $1.00. Banjo or Mandolin Solo, 80c. Banjeaurine and Banjo, 40c. Mandolin and Guitar, 40c. Piano Accompaniment, 25c.

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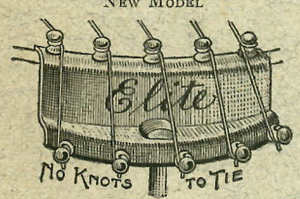

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